

LE MARIAGE D'ANTONIO

Divertissement,
En un Acte et en Prose,

*Représenté pour la première fois, sur le Théâtre de la Comédie Italienne le Samedi
29 Juillet 1786.*

DEDIE

A Monseigneur Le Duc
DE CERESTE-BRANCAS

Mis en Musique

PAR

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LIPPI, LUTHIER, SUR LE PORT, PRÈS LA PLACE-NEUVE, A MARSEILLE,
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Nota. Les lettres et paquets doivent être affranchis.

vante
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Andante Pastorale.

O U V E R T U R E.

1

This musical score is for the first page of an Overture, marked 'Andante Pastorale'. It is a multi-staff score for a symphony orchestra. The score is divided into three systems, each containing five staves. The instruments and their parts are as follows:

- System 1:**
 - Staff 1: Corsen Ut (Corn in C), marked 'seul' (solo).
 - Staff 2: Hautbois (Oboe), marked 'col v 1^o' (collage with first violin).
 - Staff 3: W doux (Woodwinds, soft).
 - Staff 4: doux Bassons (Soft Bassoons).
 - Staff 5: Violon col b (Violoncelle, collage with bass).
- System 2:**
 - Staff 1: Corsen Ut (Corn in C).
 - Staff 2: Hautbois (Oboe).
 - Staff 3: W doux (Woodwinds, soft).
 - Staff 4: doux Bassons (Soft Bassoons).
 - Staff 5: Violon col b (Violoncelle, collage with bass).
- System 3:**
 - Staff 1: Corsen Ut (Corn in C).
 - Staff 2: Hautbois (Oboe).
 - Staff 3: W doux (Woodwinds, soft).
 - Staff 4: doux Bassons (Soft Bassoons).
 - Staff 5: Violon col b (Violoncelle, collage with bass).

The music is written in a key with one sharp (F#) and a common time signature (C). The tempo is 'Andante' and the mood is 'Pastorale'. The score features a variety of musical notations, including whole, half, quarter, and eighth notes, rests, and dynamic markings like 'seul' and 'doux'.

2 Gayment

This is a handwritten musical score for a piece titled "Gayment". The score is written on 18 staves, organized into three systems of six staves each. The time signature is 2/4. The key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and slurs. The first staff of the first system is marked with a "2" and the title "Gayment". The second staff of the first system is marked with "col v 1^o". The third staff of the first system is marked with "F". The fourth staff of the first system is marked with "F". The fifth staff of the first system is marked with "col b.". The sixth staff of the first system is marked with "Bassons col b.". The score concludes with a double bar line and repeat signs. The handwriting is in ink on aged paper.

This is a handwritten musical score on three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system consists of six staves. The second system consists of five staves. The third system consists of five staves, with a key signature change to two flats (B-flat and E-flat) indicated by a double flat symbol on the first staff of the system. The score is written in a cursive, handwritten style.

col 1^{re}
col 2^{de}
col 3^{de}
unio
col b
col b
col 1^{re}
unio
unio
col 1^{re}
col 2^{de}
col 3^{de}
col 4^{de}
Basso col b
dox

Handwritten musical score for a multi-instrument ensemble, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings.

The score is organized into three systems, each with multiple staves. The first system includes a treble staff with a key signature of two flats and a 4/4 time signature, followed by a bass staff. The second system continues the musical notation with similar staves. The third system includes a treble staff with a key signature of one flat and a 4/4 time signature, followed by a bass staff.

Dynamic markings include *sf* (sforzando) and *col b* (colla b). The instruction *Pressé le mouvement* is written at the bottom left.

First system of musical notation, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *col* and *mf*.

Second system of musical notation, consisting of seven staves. This system includes dynamic markings such as *F*, *FF*, and *ff*, and concludes with a double bar line and repeat signs.

Handwritten musical score on two systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The score is organized into measures by vertical bar lines. The first system consists of 10 measures, and the second system also consists of 10 measures. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

LE MARIAGE D'ANTONIO, Divertissement.

Le Théâtre représente l'intérieur de la Chaumière de Nicolas.

SCENE PREMIERE.

Thérèse, Colette.

Colette, attachant sur la tête de Thérèse le Chapeau de Mariée.
Ariette.

The musical score is written for a full orchestra and two vocalists, Thérèse and Colette. It is in 2/4 time and the key of B-flat major (two flats). The score is divided into two systems. The first system includes staves for Hautbois (Horn), Violoncelles (Violoncelles), and Basses (Basses). The second system includes staves for Violons (Violins), Violoncelles (Violoncelles), Basses (Basses), and the vocal parts for Colette and Thérèse. The vocal parts are written in a simple, melodic style. The instrumental parts are more complex, with the Hautbois and Violoncelles playing a prominent role. The score is marked with various dynamics and articulations, including 'Andante', 'P' (piano), and 'col. b.' (colla parte).

Hautbois
Violoncelles
Basses
Andante
Violons
Violoncelles
Basses
col. b.
Colette
Thérèse
Que ce Cha-
P

seul tr tr
doux tr tr
doux

-pant, dont je pa-re la tête, ma sœur, ma sœur; soit le gage de ton bonheur :

col- b.
col- b.

elle ajoute des ornements au Chapeau de sa sœur
c'est l'amitié qui te l'ap-prête, //



est le prix de la can-deur. c'est l'ami-tié qui te l'ap-



-prê-te, il est le prix de la can-deur. que ce Cha-



-peu, dont je pa-re ta fête, ma sœur, ma sœur, soit le ga-gé de ton bon-heur :

Violon

on dit qu'à la Ville l'inté' r'et en place mille qui se flé-

seul

- trissent un jour ; - mais au Hameau, mais au Vil-la - ge, le Chapeau du Mari-

- a - - ge est la cou-ron- - ne de l'a-mour. mais au Ha-meau,

mais au Vil-la-ge, le Chapeau du Mari-age est la cou-ron- - - - ne

de l'a-mour le Cha-peau du Mari- age est la cou-ronne de l'a-mour, le Cha-peau du Mari- age est la cou-ronne de l'a-mour est la cou-ronne de l'a-mour.

Thérèse.

*C'est l'amitié qui me la pose, c'est
l'amour qui me la donne.*

Colette.

Hélas!

Thérèse.

Tu soupîres, Colette.

Colette.

Tout ce qui m'entoure est heureux.

Thérèse.

Thérèse.

Ne l'es-tu pas aussi ?

Colette.

Crois-tu donc que je puisse voir sans trouble le renouvellement du Mariage du vieux Mathurin et de la bonne Mathurine.

Thérèse.

Parle plus vrai, c'est moins le renouvellement du Mariage du vieux Mathurin, que le mien avec Antoine qui te fait soupirer.

Colette.

Je crois que oui : encore si mon petit Antonio étoit ici, il me feroit danser à ta noce, nous cau-

serions ensemble, sans que ma Mère vint nous séparer et nous gronder. Mais s'en aller la veille de la noce de son grand-père, de son Frère ! et pour quoi ? pour conduire, il est vrai, un malheureux Aveugle, mais il m'avoit tant promis de revenir aujourd'hui.

Thérèse.

Il est encore de bien bonne heure.

Colette.

C'est égal, il devrait déjà être ici.

Thérèse.

Colette...

Colette :

Thérèse...

Duo Dialogue.

Andante

W. uits

F

col. b

P

Thérèse.

Au près d'Anto - ni

que prouve donc ton cœur ?

Colette.

un trouble, un embarras ex-

Therese.

- trême. quand tu le vois, qu'il e-prouve-tu, ma sœur un plai-sir qu'il a sent de

Colette.

quand il te quitte? quand il revient? ah! Co-

même: une violette leur. te comble du bon-heur.

une

col b.

let-te! ah! pau-vrette! a-ton tour ton cœur con-noit connoit l'a-mour. oui, ma

quoi, ma.